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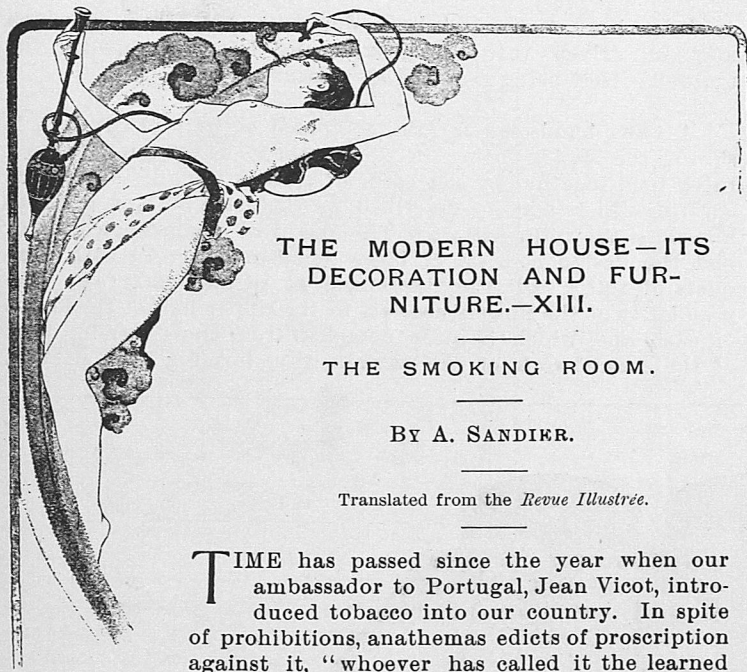
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# THE MODERN HOUSE—ITS DECORATION AND FURNITURE.—XIII.

## THE SMOKING ROOM.

By A. SANDIÉR.

Translated from the *Revue Illustrée*.

TIME has passed since the year when our ambassador to Portugal, Jean Vicot, introduced tobacco into our country. In spite of prohibitions, anathemas edicts of proscription against it, "whoever has called it the learned ceval" for more than three centuries this ruler increases his domains and extends his conquests. Patronized for a long time by the governments, in which, France notably, it procures an inexhaustible source of benefits, tobacco has invaded society completely, and to smoke has become the democratic pleasure *par excellence*.

In the seventeenth and eighteenth centuries, smokers, already legion, appear to have adopted the library as a reunion place. It is in the midst of books in this asylum of work and thought generally reserved to men, that they seem to have given themselves rendezvous. This usage has lasted to our time, and there become in some manner as a prized possession of the living.

The ladies have not seen without fear this new guest which menaced them in the midst of their empire; they have tried to bar the way, but lost labor! it was installed and soon became almost master of the house. Certain ones among them, it is true, better advised, more politic than others have half-opened their drawing-rooms to smokers; nothing came of it, the cigar must have its location, its temple, its sanctuary, and this is how the smoking-room is founded.

For the smoking-room—following the style of the prospectuses of fashions, is an essentially modern creation. Forty years ago the word hardly existed with its new acceptance and cate-

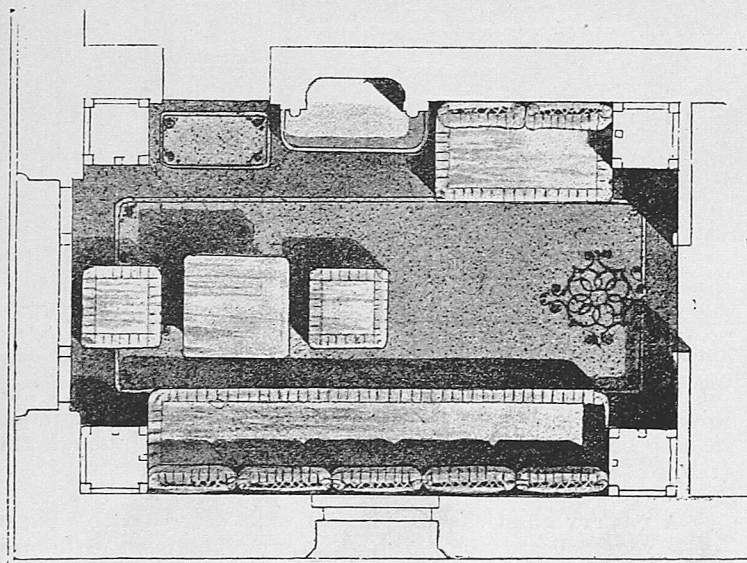


FIG. 67.—PLAN OF SMOKING ROOM.

gorical definition as "a room in the house where we gather to smoke," as Larousse says. "A room where we go to smoke a pipe or cigar in a circle or with a friend," says Littré, more correctly.

Still now the smoking-room is made humble and takes but mild allurements. What does it need? a little room, but

wait. Before long, it will be a larger place, it will grow, it will impose on the adjoining rooms, it will get out of cloisters, scale the walls and gently, but before the 20th century certainly, it will need dimensions equal to those of the drawing-room, for the number of those taking refuge in it augments unceasingly. Perhaps also we belong to the generation which smokes the most; and the custom is only a fashion destined like all things to increase, decrease and disappear. Already the

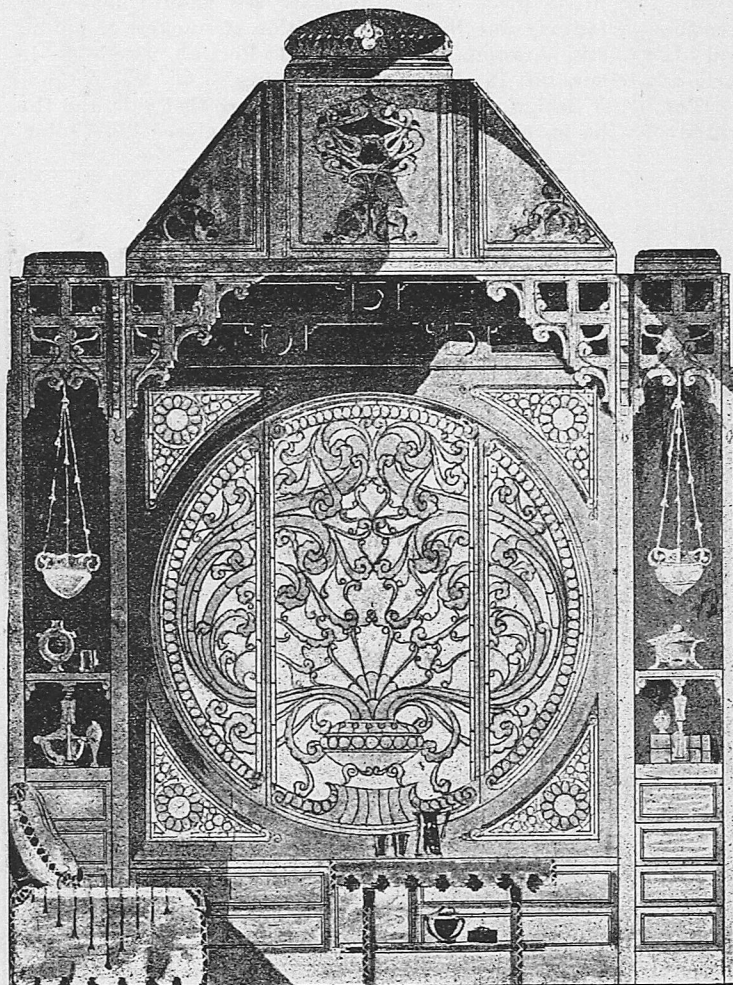


FIG. 68.—SIDE OF SMOKING ROOM, SHOWING LARGE WINDOW.

receipts of the *Administration de Tabacs* have stopped increasing as rapidly as formerly, and it looks as though in a few years they would remain stationary. Up to the present time the smoking-rooms are work of the decorators more than the architects. We fix them in Moorish or Japanese boudoirs, with bold curtains, hangings and carpets; we encumber them with furniture, stuffed woolen chairs and tiresome draperies. They are a heterogeneous collection of everything that ought to be carefully banished from such a room.

We should have it, on the contrary, largely ventilated and hardly any but smooth surfaces from which the smoke will glide and which a sponge could clean as desired. Our designs are conceived in this sense: The plan Fig. 67, shows the general arrangement adopted.

On one side, a large leather divan with window behind opening on the court; opposite a smaller divan, the chimney and the door to the library; on the other sides open a large window and the door to the vestibule. We will place in the middle of the room a small tea table and two stools; finally in the four corners we will put corner pieces reaching to the cornice. One of our designs, Fig. 67, shows the side towards the library. The wood-shaped ceiling terminates; three light cupolas of worked copper, from which hang the lamps; a little lower a set of ornaments opened by daytime to allow the smoke to go out completes the decoration of the upper part; on each side we see the corner-pieces with drawers below for cigars, a shelf above and higher up lamps attached to brackets supporting the ceiling.

To economize space—we have only a small room ten by thirteen—our chimney does not project and has no mantle-piece; it is a simple fire-place, surrounded by a carving of



# THE DECORATOR AND FURNISHER.

worked copper. From this runs an ornament enveloping an allegory of smoking, which should be traced to strong bar-relief or painting like the design of the head-piece.

Near the fire-place at the left we see the door opening into the library; it is hung with leather, decorated with things of a deeper tint, and the same as that of the divans, tables and stools.

We have represented above the divan, a hanging-shelf for pipes. This little piece you will easily see should have only creations of fantasy due to the imagination of smokers of opium and dawamesk, Arabian chibouk's, Indo-Persian narghilis—in form capricious, but in effect most charming.

The other design, Fig. 68, shows the narrowest side and the window at the bottom. This large opening is closed by a color-

used for lawn tents, and have double handles, one of which may be driven into the ground and left permanently, the umbrella itself being removed at pleasure.

A VERY handsome curtain, composed entirely of silk lace, is shown, the design being in floral stems, leaves and flowers, being held together by silk cords of various thicknesses. A lace curtain, which may be described as the acme of lace work, is known as the tulip pattern. The lace is of cream linen thread, and the design consists of large Renaissance scrolls with bouquets of tulips radiating therefrom at regular intervals. The peculiarity of the flowers consists in the upper half of the leaves of each one, which is quite detached from those forming part of the groundwork of the curtain, thus forming large pockets

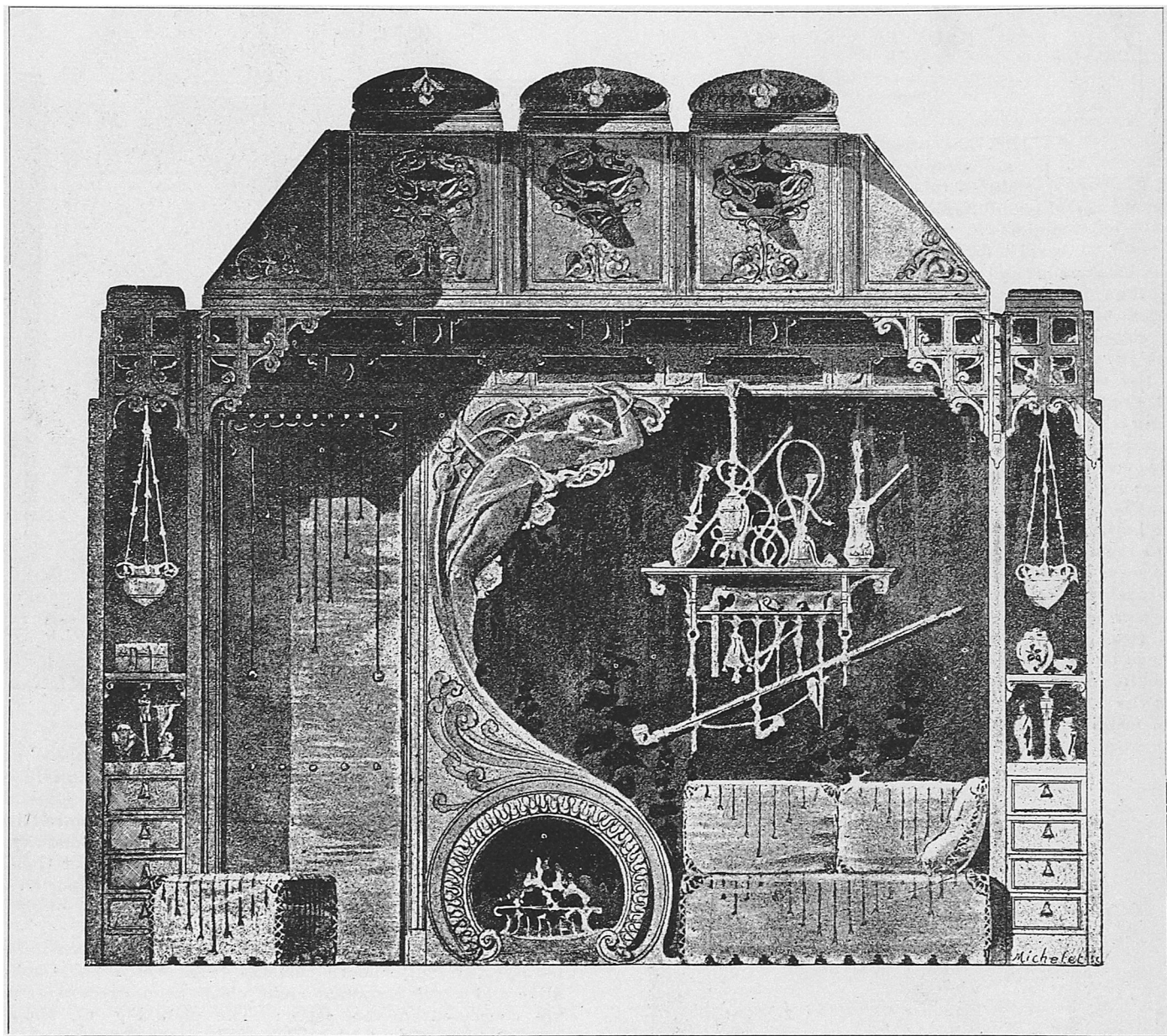


FIG. 69.—SIDE OF SMOKING ROOM NEXT THE LIBRARY.

ed glass window showing a cloud of smoke escaping from an incense-pot, and traced conventionally in opal glass.

From the plan of these two sides, it is easy to understand the arrangement of the rest of the room.

In the side opposite the chimney the divan reaches from one cornerpiece to the other and a window opens above it; in the other, the door to the vestibule replaces the window.

The wood-work should be pitch-pine; the walls shown—the design by a deep tint in red lacquered wood is better still—tile and decorated with flowers and birds; the ground in mosaic.

(To be continued.)

JAPANESE parasols, when artistically used, will look very pretty for ceilings, fire-places, etc., and the largest size may be

of the petals, into which one may thrust his fingers. The ground of the curtain to which the lace is connected, forming a deep border thereto, is of absinthe satin, and at intervals the tulips of lace are applied thereon with striking effect.

A PRETTY guest chamber has its walls covered with a paper of a very delicate pale bluish green ground, strewn with large flowers and foliage in the softest tones of pink and yellow, mingled with gray greens. The paper is carried over the angles of the ceiling to the top, where the flat or sky space is tinted softly in cream and separated from the paper by an ivory moulding showing a line of gold. A billiard room in the same house has a warmer coloring. Here is hung a paper of terra cotta ground, showing an overlaid lattice design in gold and copper bands interlaced.